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TEACHING THE COMPARATIVE ANALYSIS
OF NOVELS AND FILMS

CERTAIN PROBLEMS CONFRONT anyone teaching that ubiquitous course, Film and Literature. To study adaptations from literature to film often leads a class to the facile conclusion that the novel was better than the film; studying adaptations does not necessarily elucidate in a comparative way the different expressive capacities of the two media. Students who take such a course are very often English majors. They know how to analyze a novel in terms of character or theme; they want to learn how to analyze a film.

For a number of years now I have looked for a cohesive approach to such a course. I wanted to teach the fundamentals of cinematography and basic issues of film theory not as an introduction to the course but as a way of specifically illuminating what film can do and what literary fiction can do. Semiotic and structural studies of myth, narrative, photography and fashion promised new approaches to film study, but semiotic studies of the film, particularly the early *Essais sur la signification au cinéma* by Christian Metz,[1] had only partial value as a tool for studying novels and films in a comparative way. Metz does give an outline of how time is organized in sound films up to about 1955. This outline, his *grande syntagmatique*, offers a useful tool to indicate the parameters of the way cinematic time is organized in contrast to literary time.

In early 1971 I had written an article on the early literature of film semiotics.[2] A year later I read Roland Barthes' *S/Z* and was struck by the fact that this book, unlike many other structuralist and semiotic studies of either literature or film, could be applied

directly and immediately to undergraduate teaching.[3] I saw that one could apply directly to films Barthes' concept of narrative structure as the elaboration of various enigmas.[4] I was especially enthusiastic about the potential fruitfulness of applying Barthes' approach to the comparative study of novels and films because Barthes—like Umberto Eco in *La Structure absente* or Metz in *Langage et cinéma*[5]—emphasizes the role of cultural conventions as signifying elements in fiction. Much of Barthes' discussion of symbol, connotation, and reference illuminates how cultural conventions are implanted in and manipulated by another form of narrative fiction—feature films.

In *S/Z* Barthes stresses the "plurality of sense" in any given text.[6] Students readily understand the idea of convention and can identify conventional situations and characterizations within a novel or film. Barthes says that if one learns to go over a text more than once and trace out its network of conventions, that reader "multiplies the work's signifiers."[7] I found it important to teach students that rereading a novel or reviewing a film can become pleasurable, for they can produce new meanings each time they return to a work.

Recently I taught an undergraduate English course at the University of Illinois entitled "Techniques of Close Analysis of Novels and Feature Films." My methodology in that course was based on Barthes' in *S/Z*. For texts, the class studied one silent film in depth—*Way Down East*; a novel with a plot similar to *Way Down East*—*Tess of the D'Urbervilles*; and two sound films—the relatively simple *The Days of Wine and Roses* and the more complex *Citizen Kane*. Class procedure consisted of lecture and discussion sections twice a week, projection of the film under study a number of times, and student group work.

The students met in small groups outside of class to analyze a half-hour segment of each film shot by shot. Each student was asked to trace out the way meaning was implanted on one level of the film. Written assignments consisted of three outlines detailing what the students had learned in the small group and several short essays of a comparative nature. In general, I found supervised small group discussion most effective. It was easier for students to work together to produce meaning when there was no correct

interpretation given authoritatively by the teacher. Like Barthes, I wanted the class to open a single work up to "multiple readings,"[8] which the students did best within the context of discussing the work systematically with their peers.

We analyzed *Tess of the D'Urbervilles* according to Barthes' methodology in *S/Z*. Although we spent a month on the book, there was still not enough time to break the entire novel up into small segments and note all its multiple ways of producing meaning.[9] In his analysis of one short story, Barthes noted the pacing of all the narrative enigmas, the density and multiple functions of cultural references, connotations, and symbols. As Barthes puts it, the goal and joy of such literary analysis is to trace out the "migration of sense."[10] In a class taught mainly to English majors that was devoted to both literature and film, more time had to be spent elucidating the fundamentals of cinematic technique than teaching literary analysis. Thus in one month, we could study only a few chapters of *Tess of the D'Urbervilles* in the way that Barthes dissected Balzac's short story *Sarrasine*.

The five Voices or levels of coding in a text:

In *S/Z* Barthes elaborates five "voices" or points of access to a given text. He loosely refers to these ways of approach as "codes" without ever precisely defining what *code* means.[11] He treats narrative structure as a code of multiple enigmas in the text and draws on both traditional Aristotelian poetics and the extensive formalist and structuralist literature on the narrative. Unlike Aristotle or the structuralists, however, Barthes is also constantly concerned with how cultural codes or conventions are woven into the very fabric of the fiction. He distinguishes five main areas of coding: narrative structure (the code of enigmas), symbol, connotation, the representation of human action, and references to institutionalized knowledge or folk wisdom.

The references in a text to established cultural wisdom either come from books, art, or the trades—institutionalized knowledge—or from common sense, "what everyone knows." The connotative codes are adjectival codes or codes of attributes; they establish

character or person. Examples are those indications in a literary or filmic text which express social class, masculinity, femininity, or tension. In any given society, connotation is derived from a lexicon of expressive features, which imposes on the polysemy or multiplicity of meanings inherent in any situation a preferred—although not invariant—meaning.[12] Less obvious in a novel are the action codes, the sum of which indicates what human actions are considered appropriate or important to present in fiction. On the level of individual actions, the action codes tell us what is considered "normal" action in a culture and also how to present that action in a representation—certain details and the chronological ordering of these details being considered necessary in literary fiction and in film. All three codes—action, connotative and referential—are bound by the heavy weight of convention, centuries of what Barthes calls the *déjà écrit* and the *déjà fait*.

The code which dominates the others is the code of enigmas. In film, action, referential and connotative codes specifically contribute to cinematic construction and shape audience response. Action codes not only establish what actions are conventionally prescribed in certain situations (e.g., a kiss in a romantic scene) but also how much of each action must be or is shown. Editing codes rest on certain cultural assumptions about action. The use of a series of close-ups to film a conversation assumes that the audience's knowledge of the "rules" of how a conversation flows from one person to another will provide the continuity between shots of two individuals, each seen separately. When combined with the editing, the action code usually appears natural.

The seeming continuity in classical prose fiction and narrative feature films comes from the fact that the actions serve multiple functions: they have a purpose in the narrative and they have a connotative and symbolic value. When asked to outline the range of human actions depicted in *The Days of Wine and Roses*, the class saw that the visuals and the dialogue in the film were constructed around the rituals and the results of drinking in middle class society. For example, Joe Clay (Jack Lemmon) buys Kirsten Arnesen (Lee Remick) a brandy alexander because she doesn't like liquor but does like to eat chocolate. This action has a connotative value—they buy mixed drinks in a nice restaurant and are not yet

getting drunk cheaply and alone; Joe orders his date a ladies' drink; drinking is established as part of their courtship ritual. The actions of drinking in *The Days of Wine and Roses* gain in sense and continuity because the traditional narrative makes them serve double functions.

Barthes also discusses symbolic or psychoanalytic coding. The symbolic structure or *interplay* of symbols, as Barthes prefers to call it, works itself out in art in terms of motifs usually shared by the culture as a whole. Thus psychoanalytic criticism of art or *auteur* analysis of film often seeks out themes, motifs, or archetypes. These symbolic structures are extremely fluid and do not reflect cultural conventions as obviously or as directly as the referential, connotative, and action codes do. Implicitly drawing on Lévi-Strauss' analysis of the deep structure of myths, Barthes often discusses symbolic coding in terms of antitheses and middle-ground figures, or transgressors. One of the most frequent antitheses found in American films is *rural vs urban*, rural life having the connotations of "natural" virtue, wholeness, independence, and fertility.[13] This antithesis was found not only in the three films seen, but also in *Tess of the D'Urbervilles*, the students contributed examples of a wide range of other literature and films that utilized the same symbolic device.

In the classroom situation, it is easier to deal with literature than film. In analyzing film, a small group of students can closely study the visual track using an editor-viewer. Ideally a film on videotape would allow for classroom analysis and also individual student study of the entire film, not just the visual track. (This is, however, presently illegal due to copyright and distribution contracts.) In class, one can project short segments of the film at a time and then discuss them in the way Barthes discussed the short segments of *Sarrasine*. In sound films, the enigmas depend heavily on the dramatic dialogue and are worked out mainly on the level of the sequence.[14] We can observe connotations on the synchronous microlevel of a single frame and notice them particularly when we see a character or locale for the first time. Directors utilize symbolism in the graphic construction of the single frame and the shot, especially in their lighting. They also use symbolism in camera movements, editing within a sequence, or combination of sequences to form the film as a whole.[15]

Course Procedure:

Since the action, connotative, and referential Voices that Barthes elucidates depend largely on convention, I used a silent film with a melodramatic plot and stereotyped characterizations to open the course—D. W. Griffith's *Way Down East.* I asked the students only to identify and define the *conventions* that entered into the film and delayed a formal presentation of Barthes' methodology until our discussion of the novel *Tess of the D'Urbervilles.* The students first read Alan Casty's *The Dramatic Art of the Film,* a basic text which explains in detail how cinematic techniques are used to serve expressive ends in feature films.[16] They learned to pick out the cinematic, melodramatic, and social conventions within Griffith's film.

For those not familiar with the film, *Way Down East* deals with the story of a poor young girl who leaves her mother to go to live with rich relatives in the city. While there the girl, Anna Moore, is led by the seducer Sanderson into a mock wedding ceremony which she believes is real. He abandons her; she has a child which dies while she is living in a boarding house; she finds employment and eventual romance at the Bartlett farm. The "farm folk" include Squire Bartlett and his wife; their grown son and daughter, David and Kate; the town gossip, Martha; and the Professor, who falls in love with Kate. Sanderson has an estate nearby, pursues Kate, and fears Anna will betray him. Martha finds out Anna had an illegitimate child and tells the Squire who evicts Anna from his house, but not until she has denounced Sanderson. Anna runs out into a stormy winter night; David rescues her from the ice floes; and their romance is confirmed in marriage. During the course of the film the four seasons pass, Griffith making full use of the natural setting for its traditional emotional connotations.

Cinema depends on mise-en-scene to tell us something about the characters. Narrative film, like narrative fiction, progressively reveals information about the characters in order to develop its enigmas. Students identified cultural stereotypes in the characterizations in *Way Down East* and noted how set, costume, gesture, and the words attributed to the various characters established a

quality or attribute by which we could label the characters. Small animals trust David Bartlett. The Squire's words show a strict concern for justice, while his wife's show a concern for mercy. Anna is filmed with a halo light to illuminate her whispy hair, the traditional cinematic indication of femininity.

When viewing a film, we decide things about character from bodily expression, costume and milieu on the level of the shot, or even the single frame. Both the content and the composition of the shot work to connote the social situation, motives, and emotions of the principal characters. In analyzing the film in class, we saw how the range of connotations implied by a certain set or locale the first time that locale was seen was progressively delimited by the exigencies of the plot, Snow, for example, does not imply danger until the end of *Way Down East.*

I emphasized convention in discussing this film, particularly the connotative aspects of the visual image in order to contrast more effectively the photographic image as the major part of the film's medium of expression and the written word as the novel's only medium of expression. We also discussed other aspects of *Way Down East* which corresponded to Barthes' other ways of access into the text. In referential coding, Griffith gives his characters stereotyped moral attitudes and makes reference to the Bible as an established source of moral wisdom. The class traced the range and variety of human actions allotted to each character and considered necessary for the plausibility and causality of the plot. On a more general level, we then considered what actions we do see in a film or novel and discussed what constitutes innovation in the depiction of human action in film and literature.

In the group study of *Way Down East,* the students traced out conventions in the following areas and examined how these conventions contributed to the development of the major enigmas and themes. They were asked to consider nature imagery, gesture, stereotyped dramatic situations, typage of female and male characters, costume, setting and locale, camera angle, lighting, composition of the frame; uses of long shot, medium shot, and close up; depiction of social class, conflict, decadence, and evil. (See appendix for topics of analysis in *The Days of Wine and Roses* and *Citizen Kane.*) By looking at one film in this way, the students

quickly learned to identify the connotations as they were worked out sequentially in one text and to interpret these connotations by reference to other texts, both other dramatic and cinematic texts and the codes of their everyday life. As Barthes says, the code is the locus of the "already read, seen, done, and experienced."[17]

After *Way Down East*, the class turned to the analysis of a novel with some of the same conventions, *Tess of the D'Urbervilles*. It was at this point that I lectured on Barthes' methodology, defining his five ways of approach. I chose to study a novel similar to the film in order to contrast the expressive resources of literature and film, but I did not use an adaptation so as to avoid the question, "Which is better?" We spent time investigating the development of and the ambiguous answers to several major enigmas in the novel, in particular the questions, "Who are the D'Urbervilles?" and "What is the relation between Angel and Tess?" I discovered that students become bored when we mapped out the development of those two enigmas in the class as a whole, but that they would eagerly discuss in a group how the enigmas were developed, lied about, retarded and resolved.

Students raised the point that the relation between Angel and Tess was retarded for a far longer period of time in the novel than it would have been in a film. In the film *Way Down East*, Griffith attempted to introduce David Bartlett symbolically into the plot early in the film with shots of the Bartlett farm, of David holding birds in his hands and of him waking up out of a nightmare as Anna is being seduced by Sanderson in the city. Yet the audience reacts to these shots as out of place, as insufficient to establish a meaningful connection at that point between David and Anna. More plausible is Angel Clare's *not* dancing with Tess at the May Day dance and then forgetting about her. Her face is then vaguely familiar to him at Talbothays farm. The first episode with Angel and Tess in the novel thus seems to cause Angel's eagerness to get to know Tess, that somehow familiar face.

We spent a great deal of time analyzing causality and probability in both novel and film narratives. Whereas connotations, actions and symbols are multivalent, the code of enigmas is a sequential one and reduces the plurality and reversibility of meanings within a given text. The enigmas give focus to and anchor the

connotations.[18] Barthes calls the code of enigmas the *voix de la vérité*, since the reader of a story (or the viewer of a film) is borne along temporally in the rush of pseudo-logical connections towards a final truth. In the narrative we first receive key structural elements—a gesture, a word, a locale—as gratuitous, which guarantees their seeming naturalness. Narrative exigencies require first a provisory suspension of sense and only then the progressive investment of sense. In order that a story continue, we cannot know everything about a character or a situation all at once. However, narratives depend on the fact that what comes first—something we may not have understood fully when we first saw or read it—"proves" what comes later.

Barthes notes how human figures distinguish themselves and become characters as the author develops their traits so as to develop and resolve enigmas, i.e., so as to allow the discourse to continue. Connotation, that code closely tied to characterization, points to but does not tell the whole truth about a character. Because of the demands of the enigmas, the author both suppresses some character traits and develops others. If then we map how certain traits of characters are revealed at certain points, we can arrive at a topology of the plot, in which the space of the enigma corresponds to the connotative or semic space.[19]

In film the syntactical form of the narrative imposes itself on the other codes—in the editing, in the filming of the shot, or in the composition of the frame—both by imposing a certain irreversible order on the presentation of information and by limiting the multiple expressive possibilities of the medium at any given time. Scriptwriters, cinematographers, editors, and directors of feature films all work in terms of the enigma code. By the time the audience reaches the narrative climax, they discard many tentative meanings that had suggested themselves earlier in the work.

Like Bertold Brecht, Barthes defines as *ideological* that which appears as likely, unremarkable, or natural in the text. In *The Days of Wine and Roses*, the film discussed in class after the novel *Tess of the D'Urbervilles*, students could pick out those moments in the development of the enigmas which depended on ideological assumptions for their seeming naturalness. The story consists of a

secretary rebuffing a junior executive from an advertising firm but then dating and marrying him. Joy Clay introduces Kirsten Arnesen to liquor; he drinks too much because of the pressures of his job as a minor figure in a large corporation. She drinks alone when he is transferred to a job in Texas because of his drinking problem. Finally Joe, with the help of Alcoholics Anonymous, pulls himself out of alcoholism but Kirsten cannot.

There is one point in the film where Joe comes home late from a party and badgers his wife to drink with him. In that sequence, a key element is their baby and both parents' attitude toward Kirsten's nursing the baby. The sudden appearance of a child was supposed to be accepted as natural in the plot and becomes a causal element for the enigmas in later sequences. However, the class challenged the naturalness or probability of a woman giving up her job upon marrying and it being automatically assumed that the couple would have a baby, two events presented as givens in the film without being commented upon. Later on in this film, Kirsten Arnesen is shown home alone drinking and smoking and watching television. Suddenly we are told that she fell asleep and set fire to the apartment. Again the class would not accept this as probable. Within the film *The Days of Wine and Roses*, students readily traced out the social assumptions that had to be accepted to give plausibility to the film.

Both *Tess of the D'Urbervilles* and *The Days of Wine and Roses* extensively use referential codes of established cultural wisdom. The class discussion of this level of coding in a fictional work illuminated one of the most interesting differences between literature and film. Film seems similar to drama in that all we know about the characters are their external appearance and their actions and their lines; i.e., film, like drama, seems to lack an omniscient point of view. Yet the camera work and the portrayal of milieu in a film does show us the author's point of view (author here being a number of people), and the audience is frequently expected to understand the cultural and historical references in that portrayal of milieu and how those references contribute to the enigmas of the film. Hardy, in *Tess of the D'Urbervilles*, gives us the local lore about how to milk a herd of cows and also a social and philosophical discussion of migrant

farm labor as a symptom of the uprooting of the villagers and their forced urbanization. *The Days of Wine and Roses* makes a statement about the social and psychological mechanisms of alcoholism among the middle class, but as a film it does not have that dimension of direct philosophical comment and historical reference that a novel does.

In film, in general, we read the connotative codes (the level of adjectival amplification) easily within the single frame and across small gestures. The lines of the dialogue more frequently indicate codes of cultural reference. Certain ideas may be assumed as a part of common sense or they may be mentioned in passing.

Literary symbols refer more to history and art than those in film do. In *Tess*, as Barthes notes about all literary characterization, the body can be described only by discussing a certain number of its parts isolated from the whole, and the sum of the parts described symbolically must stand for a whole person. In addition, authors most often convey beauty metaphorically, either by reference to nature or to works of art. Thus, Hardy first mentions Tess by reference to her "mobile peony mouth."[20] When Tess kills Alec D'Urberville, the spot of blood coming through the ceiling has the "appearance of a gigantic ace of hearts."[21] A film might also use red as a symbol, but not this range of metaphoric expression. Finally, Tess's last free night, and the enigma of the identity of the D'Urbervilles, takes on a mythic dimension as she sleeps on the pagan alter of Stonehenge. Symbols in literature, unlike those in film, make use of the whole range of traditional symbolism in art, history, and literature.

Feature films, like the "classic" novels which Barthes discusses in *S/Z*, have traditionally aspired to verisimilitude. As Alan Casty emphasizes in *The Dramatic Art of the Film*, conventions of verisimilitude in film require that the symbolism come from objects which seem a reasonable and necessary part of the action, decor, costume, or locale. In *The Days of Wine and Roses*, bottles and glasses symbolize alcoholism but are also a necessary part of the mise-en-scene. The camera emphasizes their symbolic function by frequently foregrounding a bottle or a glass in the shot. Furthermore, water and rain become a symbol of disintegration. On their first date the pair talk about their lives by the polluted

Fisherman's Wharf. Kirsten relates a dream she had about drowning, and Joe throws his empty liquor bottle into the dirty water below. These two characters each have individual scenes of drunken despair and isolation outdoors in the rain. And finally when Joe is trying to make Kirsten stop drinking, he speaks a line which makes the symbolism explicit: "We're drowning in a sea of booze."

Literature obviously differs from film in its capacity to incorporate historical references, sociological and psychological analyses, and an unlimited range of metaphorical comparisons. Hardy's narrative not only enacts a specific example of the de-population of the villages, but he also speaks to that subject directly:

> These families, who had formed the backbone of the village life in the past, who were the depositaries of the village traditions, had to seek refuge in the large centers; the process, humorously designated by statisticians as 'the tendency of the rural population towards large towns,' being really the tendency of water to flow uphill when forced by machinery.[22]

Film, like photography, obviously has a different referential aspect from that of literature. In *Citizen Kane* and *The Days of Wine and Roses*, I asked the class to trace out the sociological, psychological and historical knowledge that a sensitive viewer would bring to bear on the films. *The Days of Wine and Roses* is an indictment of a certain style of middle class urban living; the critique of one character's job in an advertising agency can be extended to any junior management position in a corporation. The film treats the same topic of migration from town to city that Hardy did but in a contemporary way. *Citizen Kane* manipulates the mise-en-scène to portray different historical periods. We noted especially the selection and distortion of details in that film which indicated the passing of time.

Barthes calls the referential codes "the major premise of the syllogisms of the narrative."[23] They are always based on current opinion, seem probable, are in general "what people think," and make up the reality in which the subject of the narrative acts and lives. Narrative films, like novels, often explain the rules of the game in bourgeois society—the cost of ambition, the conduct of love, the punishment of crime. With what Barthes calls a vulgar

psychology of human types, as we first see a character in film, we react to that personage as a type. Although *Citizen Kane* ostensibly deals with the search to find out what motivated Kane all his life and ends up with finding Kane an enigma, each shot showing Kane presents him a clearly defined kind of person—a belligerent child, a rich college flunkee, a possessive man destroying his second wife. Kane is not given any internal monologues. The ambiguity comes when we are asked to balance the various vignettes given of Kane's life—to balance the different types.

I chose *Citizen Kane* for study principally to illustrate the topography of the enigmas in a complex narrative work. I found students were more receptive to tracing out the symbolic, connotative, action and referential codes than to tracing out the play of the enigmas, which seemed too much like plot summary. With *Citizen Kane*, however, students enjoyed working in groups to untangle the network of enigmas and tracing out how much each narrator knew, would tell, or did not know about Kane.

I concluded the course with a discussion of the discipline of semiotics and indicated some of the major trends in this field. I pointed out that we had principally concentrated on cultural and cinematic convention and on the mechanisms of connotation, which have been the principal concerns of Barthes and Umberto Eco, and of Christian Metz in his second book, *Langage et cinéma*, the schema of which I briefly outlined for the class.[24] I then pointed out that Metz had originally worked toward formulating a syntax of cinema, and I indicated how that might affect a comparative study of novels and feature films. In a series of two lectures, I outlined Metz's *grande syntagmatique* of the organization of time in narrative cinema and noted how temporal limitations on cinematic narrative placed limitations on film not found in literature. Students responded enthusiastically to the course. They did not have to be pressured to keep up with the work, and they especially appreciated learning a methodology applicable to other novels and films.

NOTES

[1]Christian Metz, *Essais sur le signification au cinéma*, I(Paris: Klincksieck, 1968).

[2]Julia Lesage, "Semiology of the Film: A Review of Theoretical Articles to 1970," *Cinema and Semiotics*, ed. Christian Koch (The Hague: Mouton, forthcoming).

[3]Roland Barthes, *S/Z* (Paris: Seuil, 1970).

[4]For a discussion of Barthes' concept of narrative enigmas, see Josué V. Harari, "The Maximum Narrative: An Introduction to Barthes' Recent Criticism," *Style* 3, No. 1(Winter, 1974), 64-71.

[5]Umberto Eco, *La Structure absente*, revised by Eco and trans. from the Italian by Uccio Esposito-Torrigano (Paris: Mercure de France, 1970). Christian Metz, *Langage et cinéma* (Paris: Larousse, 1970).

[6]Barthes, *S/Z*, p. 266. Translations from *S/Z* are mine.

[7]Ibid., p. 23.

[8]Ibid., p. 266.

[9]Barthes calls the arbitrary short sections of the text *lexies*.

[10]Barthes, *S/Z*, p. 20.

[11]For a discussion of the complexities of the term *code*, see Eco, pp. 110-11. Eco is close to Barthes in seeing codes as shifting structures, culturally determined.

[12]Stuart Hall, "The Determinations of Newsphotographs," *Working Papers in Cultural Studies*, 3(Autumn, 1972), Center for Cultural Studies, Birmingham, p. 57 and p. 67.

[13]For an illuminating exploration of symbolic oppositions in contemporary American cinema, see Charles Eckert, "The Anatomy of a Proletarian Film: Warner's *Marked Woman*," *Film Quarterly* 17, No. 2 (Winter, 1973-4), 10-24.

[14]Metz asserts that cinema has only a single articulation, not the double articulation of verbal language, and that the syntactical structure of film is worked out only on the grosser narrative level of the sequence, not at the level of the shot. Metz, *Essais*, p. 108, 68.

[15]In his *grande syntagmatique*, Metz describes three basic kinds of sequences: chronological dramatic sequences, synchronous descriptive sequences, and synchronous symbolic sequences. Metz's schema originally

appeared in articles collected in *Essais* I, and appeared in English in *Cinema* 31 (April, 1972), p. 42, and in the Metz issue of *Screen* 14, No. 2 (Summer, 1973).

[16]Alan Casty, *The Dramatic Art of the Film* (New York: Harper and Row, 1971).

[17]Barthes, *S/Z*, p. 209, p. 28.

[18]In his article on advertising photography, "Rhetorique de l'image," Barthes points out that the caption of a photo "anchors the meaning" and delimits the connotations. *Communications* 4(1964), pp. 40-50.

[19]In semantics the seme is a unit of the signified. The seme is what is signified by the connotations, e.g., "richness." Barthes, *S/Z*, p. 13 and p. 24.

[20]Thomas Hardy, *Tess of the D'Urbervilles* (New York: New American Library, 1964), p. 25.

[21]Ibid., p. 403.

[22]Ibid., p. 372.

[23]Barthes, *S/Z*, p. 190.

[24]Metz, *Langage et cinéma*, pp. 33-36. Metz distinguishes between two levels of coding in a film: the codes from everyday life that are part of the content of the film and the specifically cinematic codes as determinants of camera work, editing, lab work, etc.

APPENDIX

Topics for analysis in *The Days of Wine and Roses*: symbolism, the range of human actions presented, indications of social class, the narrowing of options, cultural and social patterns, the role of the sound track in the development of the enigmas, what is accepted as common sense or natural in the film, sets and locales, gesture.

Topics for analysis in *Citizen Kane*: the enigmas unfolded in the news sequence, modes of discourse in that sequence, the use of numerals and the printed word, the use of the sound track for continuity, what each narrator knew, contradictions, lighting, exaggerations, stereotyping in characterizations, ways of speaking and kinds of things spoken about, indications of social class, camera movement, the sounds and signs of power, the passing of time,

reference to historical periods, architecture and sets, jokes, distortion, symbolism.

Short essays: 1. Pick one major enigma in *Tess* and in *Citizen Kane* and show how that enigma is partially answered, lied about, answered ambiguously. How is an enigma developed differently in a novel and in a film? 2. Discuss the characters' mode of speaking in *Tess* and in *Citizen Kane* OR *The Days of Wine and Roses* and tell what that reveals about the characters. 3. How is social commentary—implied and direct—made differently in novels and films? Use *Tess* and one film for examples.